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ABSTRACT

The summary report of the Interdisciplinary Model Programs in the Arts for Children and Teachers (IMPACT) is presented in three sections: Introduction, Project Sites, and Evaluation Results. The introduction consists of an overview, describing the background and site selection, and of the evaluation procedures for the first and second years of the program, with tables of data and notes on the limitations of the project and project evaluation. Part II concerns the five project sites, noting the settings, objectives, and administrative structures, and strategies, such as inservice programs, workshops, visiting and resident artists, community volunteers, and resource teams. Part III, Evaluation Results, presents findings, observations, and recommendations. The findings focus on common program attributes and changes in teachers' attitudes and behaviors as related to project objectives. Observations of the effects of and on administrators, teachers, students, and curriculum change are made. Recommendations for those interested in fostering curriculum change with regard to curricula in the arts, and also with regard to other areas of the curriculum are directed to curriculum planners/funding agencies, school personnel, and evaluators. A related document is SO 006 205. (Author/KSM)

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Arts Impact: Curriculum for Change A Summary Report

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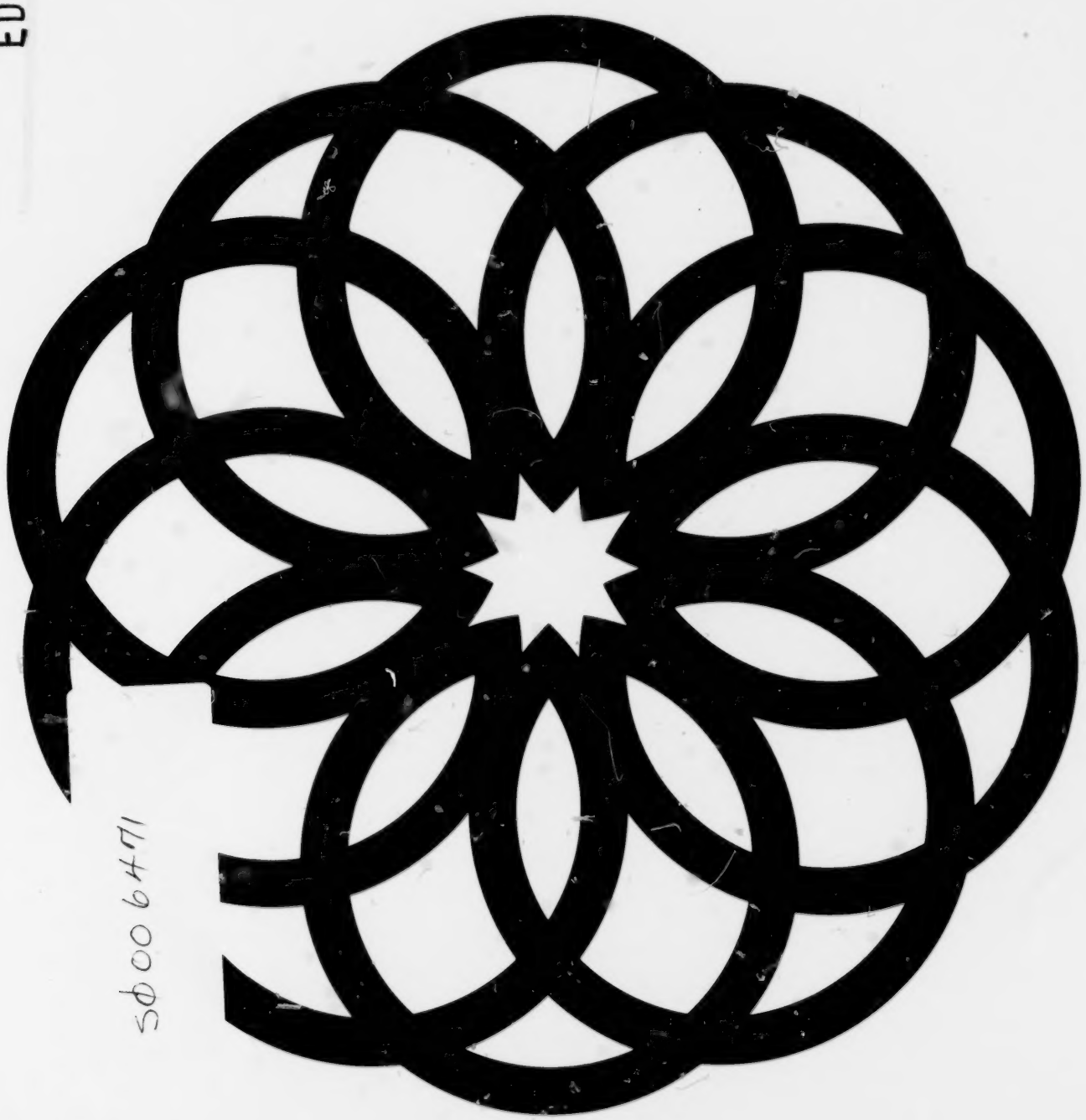

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A Summary Report
Prepared by
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IMPACT

Interdisciplinary Model Programs in the Arts for Children and Teachers

Preface

Project IMPACT was originally funded under the Education Professions Development Act Teacher Retraining Authorization. The conditions of funding required that the five school districts receiving grants provide for evaluation through a common agency. Subsequently, each school district receiving an IMPACT grant subcontracted with The Pennsylvania State University for the evaluation services.

This summary report represents one of three aspects of the final report by the evaluation team. The complete final report is a 300-page document which will be available through the ERIC Document Reproduction Service. A slide-tape overview of the project also was prepared.

Robert L. Lathrop was Director of the Arts IMPACT Evaluation Team. Other members of the evaluation team included:

J. David Boyle, Project Associate, Music
William R. Stewart, Project Associate, Visual Art
Rudolf F Radocy, Research Assistant
Arthur Delpaz, Graduate Assistant
Arlene Perlick, Graduate Assistant
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In addition, two consultants in dance, Lydia Joel and Shirley Ririe, and one in drama, Wallace Smith, served as ancillary members of the evaluation team and provided evaluative information regarding their areas of specialty. J. David Boyle coordinated and edited the final report.

Foreword

Project IMPACT, described in the Summary Report which follows, represents a relatively small but certainly significant effort to demonstrate that the arts are the ideal and indispensable vehicle for humanizing the education of children and teachers. While each of the five IMPACT sites approached the problem in terms of their respective resources, aspirations, and constraints, the sum of their experiences to date supports an incontrovertible thesis—education is made more effective for both teacher and learner when the arts are present in their many forms. IMPACT has provided many examples of this truth.

Numerous individuals and organizations have contributed both to the accomplishments and excitement of Project IMPACT. Among these are the national professional education associations for art, dance, music and theater—the National Art Education Association, The Dance Division of the American Association for Health, Physical Education and Recreation, the Music Educators National Conference, and the American Theater Association; The JDR 3rd Fund's Arts in Education Program which provided the services of Gene Wenner as Project Coordinator for the second half of the project period; Miss Helen O'Leary of the Office of Education's Bureau of Educational Personnel Development which provided initial funds for the project; William McDonald, Arts Education Specialist on the Arts and Humanities Program staff who joined the project already in progress and assumed the duties of Project Officer most effectively; the many artists and arts organizations participating at IMPACT schools under the Artists-in-Schools project, a joint effort of the National Endowment for the Arts and the U.S. Office of Education; the IMPACT Project Directors and their staffs, many of whom had to assume additional duties for IMPACT to become a reality; the members of the Evaluation Team at Pennsylvania State University who provided many indispensable services in addition to their evaluation efforts; the superintendents and principals who accepted the challenge of IMPACT as a concept and made it work; and finally, the participating teachers and students who found myriad ways of demonstrating their potential for creative growth and development through the arts.

Harold Arberg
Director
Arts and Humanities Program
U.S. Office of Education

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PART 1 Introduction

Overview of Project Evaluation Procedures

Overview of Project

Background

Late in the spring of 1970, $1 million in funds available through the Teacher Retraining Authorization of the Education Professions Development Act were allocated to the arts. The four professional arts education associations, the National Art Education Association, the Music Educators National Conference, the American Theatre Association, and the Dance Division of the American Association for Health, Physical Education, and Recreation, were invited by the Office of Education to develop a plan. They conceived a project to develop five demonstration programs in the arts. The programs were to serve as Interdisciplinary Model Programs in the Arts for Children and Teachers (IMPACT). A proposal describing certain broad objectives which all demonstration sites would incorporate was submitted to the Associate Commissioner for Educational Personnel Development. The project was approved for funding beginning July 1970 and was to exist for a two-year period ending June 30, 1972, later extended to December 31, 1972. Several broad objectives were identified by the four professional associations:

1. To reconstruct the educational program and administrative climate of the school in an effort to achieve parity between the arts and other instructional areas and between the affective and cognitive learnings provided in the total school program.
2. To develop educational programs of high artistic quality in each art area, i.e., the visual arts, music, dance, and drama, in each of the participating schools.
3. To conduct inservice programs, including summer institutes, workshops, demonstrations, and other similar activities, for the training of teachers, administrators, and other school personnel in the implementation of programs exemplifying high aesthetic and artistic quality into the school program.

Selection of Sites

4. To develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school, and as a principal means for expanding the base for affective learning experiences in the total school program.

5. To utilize a number of outstanding artists, performers, and educators from outside the school system for the purpose of enhancing the quality of the art experiences of children.

Upon receiving notification that the project was to be funded, an advisory committee was formed to draw up a procedure for the selection of sites. Membership on the original advisory committee consisted of representatives of the four arts education associations and the Arts and Humanities Program staff of the U.S. Office of Education. Representatives of the arts education associations were in most cases the presidents and executive secretaries of the associations.

A general announcement was forwarded to chief state school officers in the fifty states asking for the nomination of two public school systems within their respective states. Twenty-six states responded, nominating more than 50 school sites. From among the sites suggested and proposals received, five were selected by the advisory committee: a middle school in Philadelphia; two elementary schools in Columbus, Ohio; a three-district consortium in Southeastern Alabama; six elementary schools in Glendale, California; and one elementary school in Eugene, Oregon. Each of these five project sites was to receive $200,000 in Federal funding over the two-year period from July 1, 1970 through June 30, 1972.

Administrative representatives from each of the five nominated sites were asked to meet in Washington with the advisory committee to discuss the details of the proposals to be prepared and submitted to the U.S. Office of Education for funding.

As one of the conditions of the funding, the association representatives and the Office of Education insisted that each project site make adequate provision for the evaluation of the effectiveness of the program. To provide continuity across the five projects, the decision was further made to require that each of the five project sites sub-contract the major evaluation responsibilities to a single evaluation agency. The recommendation was made by the advisory committee that each of the five projects set aside 10 percent of the total grant for the purposes of evaluation and that the subcontract be awarded to The Pennsylvania State University. The director of the evaluation team was then asked to meet with the five project directors and the advisory committee to discuss general provisions for evaluation.

Because this particular title of EPDA did not provide for an overall project coordinator, certain non-evaluation activities were included in the responsibilities of the Penn State team. Penn State was asked, for example, to serve as a clearinghouse for all information generated by individual projects. The original advisory committee proposed the formation of a project Steering Committee. The committee was comprised of a representative from each arts association, a member of the evaluation team, and the five project directors. The evaluation team was asked to build into its budget provision for travel expenses for four association

Evaluation Procedures

representatives who would be assigned to attend the semi-annual meetings of the Steering Committee.

Each of the five project sites was allowed considerable latitude in determining how the general concept of IMPACT would be implemented in its local setting. An examination of the proposals for IMPACT in the five sites reveals considerable diversity in both the scope of the projects and the particular strategies for retraining a group of teachers. Part 2 of this report provides a description of the five project sites and the strategies utilized in retraining teachers in each.

It was apparent from the outset that the five project sites came to the decision to become involved in Project IMPACT for widely differing reasons and with equally diverse degrees of commitment. It was equally apparent that the five project sites represented very different social and economic positions. They also were geographically diverse and were quite different in their educational structure and climate. Although such diversity tended to complicate any consistency in evaluation, diversity in the demonstration sites undoubtedly worked to the overall advantage of Project IMPACT by demonstrating the feasibility of establishing an arts-oriented curriculum in a variety of school settings.

As the concept of IMPACT gained momentum, a number of relationships were established with other groups also involved with promoting the arts in the schools. At the national level, The Arts and Humanities Program and the National Endowment for the Arts jointly decided to commit a portion of their Artists-in-Schools Program to the five IMPACT sites.

The JDR 3rd Fund's Arts in Education Program helped the project in several ways. They sponsored a conference for IMPACT personnel during the first year of the project. The fund also made a grant to provide coordination services to the project during its second year. During that period it sponsored a tour of the IMPACT schools for the executive secretaries and presidents of the four arts associations so that they might view firsthand the accomplishments of the project which they had been instrumental in initiating.

Each of the project sites was selected near an institution of higher education, and project directors were encouraged to develop lines of communications with these institutions to provide resource and consultative assistance. Project directors also were encouraged to make use of the resources available through their state departments of education or public instruction and their state and local arts councils.

First Year

After receiving the final versions of the negotiated proposals, the evaluation team met to determine how to proceed with its portion of the project. An examination of the final proposals indicated little attempt had been made to define outcomes of the project in terms which could be clearly operationalized. Further attempts to get individual projects to define outcomes in more behavioral terms were largely unproductive. On the basis of the relatively undeveloped status of the five projects at the beginning, the decision was made to concentrate the first year on formative evaluation. During the first few months of the 1970–71 school year, the evaluation team attempted to concentrate its visits on those project sites that were apparently having the most difficulty in getting their projects launched successfully. The evaluation team attempted to respond to each project's request for assistance and, in addition, made a number of visits on its own initiative in order to secure base-line data against which to compare project change. In all cases, project personnel recognized the genuine attempts of the evaluation team to be helpful during this initial period and responded with complete openness.

In some respects the evaluation team served more in the role of project facilitators than evaluators during the initial six-month period of the project. The evaluation project director was asked to attend a number of meetings representing the interests of the five projects with personnel from the four arts associations, the JDR 3rd Fund, and the Arts and Humanities Program of the U.S. Office of Education. Due to a lack of provision in the initial grant for overall project management and coordination, individual projects turned more and more to the evaluation team to provide the coordination among five projects. The inherent difficulty in merging the coordination and the evaluation functions was clear from the outset and became increasingly worrisome to the evaluation team as the first year of the project progressed.

At approximately mid-year of the first year of the project, the evaluation team made its point-of-view known concerning the incompatibility of serving simultaneously as project coordinators and project evaluators and insisted that the five projects collectively pursue some alternative plan for handling the overall project coordination. Additional funding from the U.S. Office of Education to support the management functions was not available. Therefore, the five projects approached Kathryn Bloom of the JDR 3rd Fund to determine its receptiveness to a separate proposal to support the coordination functions. A proposal was subsequently written and submitted to the JDR 3rd Fund's Arts in Education Program to underwrite the costs of a half-time project coordinator for a period of eighteen months beginning June 1, 1971. Mr. Gene Wenner, then a member of the U.S. Office of Education Arts and Humanities Program staff, was chosen to assume this responsibility. With Mr. Wenner named as overall Project Coordinator, members of the evaluation team gradually extricated themselves from management activities and concentrated their full attentions on the evaluation activities. Each project was visited several times during the first year of operation, and individual programs of evaluation were set up with each project site. While similar in many respects, these programs varied depending upon the amount of local interest shown in evaluation and upon existence of available local support to carry out evaluation activities.

At the conclusion of the first year, interim reports were prepared by the evaluation team. These reports, which summarized data collected by the evaluation team during the first year of operation, were basically descriptive in nature. While the reports placed a minimum of emphasis on summative evaluation, they did include a number of recommendations for the individual project sites. It also should be noted that the five sites were treated as five case studies; there was little or no emphasis on cross-site comparisons.

Second Year

For the second year of the project, the evaluation team prepared an overall evaluation matrix describing on one dimension the various *sources* of information about the project. The sources ranged from reactions of the community-at-large to reactions from students and teachers. The other dimension of the matrix included *types* of data which might be gathered. By use of this matrix the evaluation team felt that they had identified the probable sources of information which might be included in a summary evaluation to be prepared at the end of the second year of the project. Individual project directors were asked to identify locally developed sources of information, and the evaluation team examined its files on the individual projects and a complete listing of information available at the beginning of the second year of the evaluation was obtained. The type of data available varied from project to project, just as the appropriateness of some data sources for obtaining needed data varied. (See Table 1.)

The data *sources* included three basic groups of people: (1) local (non-school) people, (2) local school personnel, and (3) non-local persons. *Types* of data gathered were: (1) perceptions of the school program, IMPACT, and the arts in general by persons affecting or affected by Project IMPACT and (2) achievement (i.e., performance) data regarding students and teachers participating in the project.

While the availability and appropriateness of data varied from project to project, it was possible by use of the matrix to design several common procedures for gathering data across the five projects. Procedures used in all projects included: (1) on-site observations by members of the evaluation team, (2) interviews, (3) administration of questionnaires and opinionnaires, (4) administration of tests and examination of test data, (5) examination of written documents or reports, and, (6) examination of audio-visual documentation in the form of slides, photographs, films, audio-tape recordings, and video-tape recordings.

During the second year of the evaluation, the team concentrated its efforts on the development and utilization of instruments and procedures which would fill the gaps made apparent by use of the data matrix. The evaluation team was also augmented by the use of two-part evaluation consultants in the area of dance and one part-time consultant in the area of children's theatre. Because it became obvious to the evaluation team that there was no practical way for them to remain conversant with the multitude of activities taking place in five different projects scattered throughout the United States, project directors were encouraged to keep daily or weekly logs and were encouraged to develop regular reporting forms which could be used by classroom teachers.

Like all other aspects of Project IMPACT, the evaluation was to some extent an evolving activity encouraged by the evaluation team, but in large part increasingly assumed as an integral part of each project at the local level. As projects worked out the mechanical aspects of their operation, it became apparent that, if they were to demonstrate and justify their accomplishments to the larger school system and community of which they were a part, it would be necessary for them to develop their own strategies for documentation and evaluation integrated into each of their project activities. Although not always called by the term "evaluation" each project did attempt to develop means for assessing the effectiveness of many of the varied activities which were undertaken as a part of Project IMPACT.

From the outset the evaluation team advised project directors and local personnel that the type of evaluation provided by the evaluation team was only one dimension of of the total evaluation effort and that much of the assessment of the effectiveness of various strategies for retraining would have to be assumed on a day-to-day basis by the directors and by the other local personnel. The most that the evaluation team could do, given their geographic separation from the projects for long periods of time, was attempt to provide an accurate description of the general direction of the individual project and an overall assessment of the effectiveness of the project in changing the instructional climate and the effectiveness of the various strategies of retraining teachers. The evaluation team had always tried to make it clear that day-to-day evaluations of effectiveness had to be assumed at the local project level. The evaluation team also attempted to make clear that it could not deal with all the possible outcomes of the projects at the local level, but would concentrate its efforts on the more global outcomes of the project. Because the funding of the project was primarily directed toward the retraining of teachers, this was the primary focus of the evaluation team's efforts. It is obvious, of course, that the underlying purpose of retraining teachers is to provide a different emphasis and climate for teaching children about the arts. Although the evaluation team did give some attention to this ultimate goal of the project, its primary attention was directed toward ascertaining the effectiveness of the various strategies in retraining the teachers.

Table 1

Evaluation Model for Project IMPACT*

	Type of Data				
	Perception of:			Achievement (Performance) in:	
Data Source	**School Program**	**IMPACT**	**Arts**	**Academics**	**Arts**
Local (Non-School)					
Community at Large	A– 1: 2,3,5	B– 1: 2,3,5	C– 1: 2,3,5	D– 1: 2,3,5	E– 1: 2,3,5
Parents	A– 2: 3	B– 2: 3	C– 2: 3	D– 2: 3	E– 2: 3
Advisory Groups	A– 3: 2,5	B– 3: 2,5	C– 3: 2,5	D– 3: 2,5	E– 3: 2,5
Local Consultants	A– 4: 2,3,5	B– 4: 2,3,5	C– 4: 2,3,5	D– 4: 2,3,5	E– 4: 2,3,5
Local School					
School Administration (School Board)	A– 5: 2,5	B– 5: 2,5	C– 5: 2,5	D– 5: 2,5	E– 5: 2,5
Project Administration	A– 6: 1,2,5	B– 6: 1,2,5	C– 6: 1,2,5	D– 6: 1,2,5	E– 6: 1,2,5
Project Consultants (Resource Teachers)	A– 7: 1,2, 3,5	B– 7: 1,2, 3,5	C– 7: 1,2, 3,5	D– 7: 1,2, 3,5	E– 7: 1,2, 3,5
Project Teachers	A– 8: 1,2, 3,5,6	B– 8: 1,2, 3,5,6	C– 8: 1,2, 3,5,6	D– 8: 1,2, 3,5,6	E– 8: 1,2, 3,5,6
Non-Project Teachers	A– 9: 3	B– 9: 3	C– 9: 3	D– 9: 3	E– 9: 3
Students	A–10: 1,2 3,4,5,6	B–10: 1,2, 3,4,5,6	C–10: 1,2, 3,4,5,6	D–10: 1,2, 3,4,5,6	E–10: 1,2, 3,4,5,6
Non-Local					
Association Representatives	A–11: 2,5	B–11: 2,5,	C–11: 2,5	D–11: 2,5,	E–11: 2,5
Evaluation Team	A–12: 1	B–12: 1	C–12: 1	D–12: 1	E–12: 1
Others (Foundations, etc.)	A–13: 2,5	B–13: 2,5	C–13: 2,5	D–13: 2,5	E–13: 2,5
USOE Personnel	A–14: 2	B–14: 2	C–14: 2	D–14: 2	E–14: 2

* Each cell is identified by a letter-number label; e.g., cell B-2 refers to data gained from parents regarding their perceptions of Project IMPACT.

Numbers following the letter-number label of each cell in the matrix indicate the procedure used in gathering data: (1) on-site observations, (2) interviews, (3) questionnaires-opinionnaires, (4) tests, (5) written documents, reports, and (6) audio-visual documentation. Data for cell B-2 were obtained via questionnaires and opinionnaires.

Limitations of the Project and the Evaluation

The very short lead time which was available between the time Project IMPACT was conceived and the time that it was expected to be operational comprised a serious initial limitation. Beginning in mid-May when the initial grants were made to the five project sites, directors had to be identified, individual schools within the cooperating districts had to be identified, proposals had to be rewritten, staffs of resource people had to be identified, contacts had to be established with local universities and state departments, teachers had to be recruited for inservice workshops to be held the first summer, plans for initial evaluation needed to be organized, contracts negotiated, and a myriad of other details too numerous to mention worked out in a period of six weeks. It is not surprising, therefore, that some of the projects got off to a very rocky start, and in at least one case, had to be substantially reorganized after the project was under way. It would be hard to conceive of a plan within which there were more potential seeds for disaster than Project IMPACT, and it is a strong recommendation of the evaluation team that sufficient lead time be made available in future projects of a national scope to permit reasonable planning and staffing for the schools involved. Even under the best circumstances, plans will have to be altered as projects evolve, but beginning projects under such severe time constraints as were operating in this project will inevitably lead to the diversion of time and energy from pursuit of the goals of the project.

The evaluation team also encountered some problems, two in particular, which it was unable to resolve in a satisfactory manner. First, while a common evaluation agency had many advantages, it also had some drawbacks. The very distance between the evaluation team and each site necessitated, at least with the given resources, that site visitation be much less frequent than desired. Secondly, the time necessary to develop data gathering instruments, check their appropriateness in certain respects with project leadership at each site, prepare the instruments in sufficient quantity, send or take them to the site for administration, analyze the data, and finally provide feedback to the project sites was much too great for the data to be maximally effective.

The other major shortcoming of the evaluation effort was the difficulty encountered in measuring the substantive dimensions (i.e., the content) of the arts programs, both the inservice for teachers and school programs for students. While it was possible to make judgments regarding those aspects of the programs observed directly, the development of tests or other participant/observer procedures whereby any common scale against which the overall substantive dimensions of the individual projects could be measured proved to be too great a task to accomplish with the given restraints of the evaluation effort. Many factors worked against the development of such procedures, not the least of which were (1) the lack of definitive instructional objectives from the leaders of inservice programs, (2) the time constriction mentioned above, (3) the variety of approaches to inservice programs, (4) the diversity of the inservice programs which were tailored to meet the needs of the local situation, and (5) the fact that changes with regard to knowledge or skills in the arts were not necessarily considered as important as change in attitude and degree of commitment to the arts.

A final limitation which must be considered when examining changes in schools as result of Project IMPACT is the limited duration of the project. While many changes were apparent in the schools, curricula, and individuals involved, it is the belief of the evaluation team that many of the ultimate changes will not be apparent for some time, especially with regard to changes effected in students' response to and utilization of the arts. Had the project been designed to examine effects beyond its two year duration, even greater changes in teachers' and students' behavior would have been apparent.

In summary, it must be recognized that both the project sites and the evaluation team had certain limitations under which they worked. Given these, it is the belief of the evaluation team that the findings reported herein will be of interest to those concerned with the effects of Project IMPACT, to those interested in developing future arts projects, and to those involved with the evaluation of national or state-wide arts projects.

PART 2

The Project Sites

Descriptions and Strategies

Columbus, Ohio
Eugene, Oregon
Glendale, California
Philadelphia, Pennsylvania
Troy, Alabama

Columbus, Ohio

Martin F. Russell, Project Director

The purpose of Part 2 is to provide an overview of the individual project sites. Included are descriptions of each school's community setting, the Project IMPACT objectives, a description of the administrative organization, and a brief account of the strategies for effecting change.

Evaluation data for individual projects and more extensive descriptions of the sites and the strategies employed are included in the Final Evaluation Report, which will be available through ERIC Document Reproduction Service.[1]

[1] Eric Document Reproduction Service, P.O. Drawer O, Bethesda, Md. 20014.

Setting

Columbus, Ohio's capital and second largest city, is ranked 28th in population among cities in the United States. The city has several institutions of higher education, including The Ohio State University, Capital University, and Ohio Dominican College. Cultural stimulation and recreation are provided by the Columbus Symphony Orchestra, the Columbus Gallery of Fine Arts, the Columbus Public Library System (main library and seventeen branches), the Center of Science and Industry, and nineteen public parks.

The Columbus City School District had a total enrollment of 106,824. The system includes 127 elementary schools, 27 junior high schools, two joint junior-senior high schools, 13 senior high schools, and 11 special and trade schools.

As in any large urban system, there is great variability among individual schools regarding academic climate, degree of emphasis on the arts, discipline standards, and characteristics of students and faculties. The two original IMPACT schools, Cranbrook and Eastgate, are located in very different parts of the city and serve differing populations.

Cranbrook is located in Columbus's Northwest section, between the Scioto and Olentangy Rivers and adjacent to the affluent suburb of Upper Arlington. The right-of-way of the Chesapeake and Ohio Railroad divides the school district and its population. A diverse and often changing ethnic and social mix of children come to Cranbrook from married students and other young Ohio State University personnel residing east of the tracks. The children from west of the tracks tend to come from more permanent middle-income, suburban families.

Eastgate is east of the downtown area and just west of Bexley, an affluent independent community that is completely surrounded by Columbus. Although the area which immediately surrounds Eastgate School contains attractive large homes built on quiet streets, many Eastgate pupils reside in low-income apartment housing and middle-income apartment dwellings located on the fringe areas of the district. As a result of the increase in number of students from the low- and middle-income areas, what had been a Black middle-to-upper-class school population became largely a lower-to-middle-class Black population. Eastgate may be considered an "inner city" school.

During the second year of the project, IMPACT was expanded to include four additional elementary schools, Kingswood and Marburn Schools (Cranbrook satellites) and Fairwood and Pinecrest Schools (Eastgate satellites).

Objectives

The fundamental purpose of the project [was] to demonstrate that school activities in those areas of creative human endeavor commonly referred to as "the arts" can transform the traditional curriculum into one which (1) emphasizes the integration of the arts into the mainstream of human experiences, (2) aids students in becoming sensitive to the qualitative aspects of their own experiences as sources for artistic ideas, (3) explores the similarities and differences in the ways professionals in the arts develop their ideas, and (4) challenges students to make effective use of their creative resources.

The project director, Martin Russell, formulated a descriptive statement of objectives which is basic to strategies employed in Columbus. After an introductory section stressing the value of the arts for arousing positive attitudes toward learning and the human interaction of the project, two general objectives were stated:

To provide an appealing, humane environment for learning, a place where people want to be.

To stimulate students and teachers to approach all learning experiences with a mutual respect for each other and with the expectation that the experience will be pleasant and meaningful.

Objectives related to the teachers included:

To work together to seek solutions to problems such as: students' learning difficulties, the need for parents' positive involvement in school affairs, more flexible and effective use of the school day.

To develop a curriculum which is based on obvious (to the teachers) needs and goes beyond given texts.

To design and exploit situations which make reading and other skill subjects necessary, exciting, and relevant.

To combine content areas in ways which provide students with opportunities to experience learning relationships in which the total may be greater than the sum of the parts.

To become models who take joy in learning and in the learning process, are venturesome, and who trust and support one another.

Strategies for Change

Student-related objectives were:

Tc express their own ideas and feelings confidently and competently.

To embrace the disciplines of verbal and mathematical communication because of present needs for such skills.

To become increasingly sensitive to relationships of knowledge, events, and people.

To experience the joy which accompanies success and to strive constantly to improve on past performance and to contribute to the successes of others.

To become self-directed, self-controlled, self-respecting, dignified human beings.

Descriptions of the inservice sessions and aesthetic team functions conclude the document:

An essential component of IMPACT is the strengthening of teachers' personal and professional resources through a training program based on needs of the teachers as expressed by themselves. The training sessions are designed primarily to deepen the teachers' awareness and appreciation of the arts and to equip them to do a better job of teaching the arts. However, a problem-solving format is purposefully utilized by the consultants who lead the training sessions and the sessions thereby become examples of good teaching practice applicable to any area. . . .

The personal and professional growth resulting from the teacher training program is buttressed by a team of resource teachers in the arts of dance, drama, music, and visual art. As the team members serve as resource persons bringing their expertise into the classroom situation they further broaden classroom teachers' insights into the arts and how to teach them. By working as a team, they are revealing the interrelatedness of the arts and indeed all areas of human living and learning. . . .

In Columbus, Project IMPACT meant several things: increased attention on the elementary school curriculum, more class time with arts-related activities, expanded classroom teachers' knowledge of and confidence in teaching the arts, and new and expanded opportunities for teachers and students to work with musicians, visual artists, dramatics personnel, and dancers. The project director, a team of consultants from Ohio State University, the school principals, a group of arts resource teachers known as the aesthetic team, and the classroom teachers all participated in planning the program.

The overall strategy was to thoroughly acquaint the classroom teachers in Cranbrook and Eastgate Schools with the arts and their utility in meeting the needs of children through summer workshops, inservice sessions, and exemplary teaching by the members of the aesthetic team. With the help of the Ohio State consultants and the team members, the teachers gradually utilized increasing amounts of arts-related endeavors in their classrooms. After the first year, IMPACT was expanded to four satellite schools using the same general strategy.

Inservice Program

Although many educational projects have involved university personnel in a close working relationship with public schools, the jointly developed, mutually respectful relationship between the Columbus Project IMPACT and The Ohio State University provided an outstanding model for inservice programs. University faculty working with IMPACT maintained roles beyond that of inservice instructors or resource personnel; for example, IMPACT teachers were invited to campus to discuss the program, OSU faculty served on the Local Steering and Local Evaluation Committees, and special efforts were made to place student teachers in IMPACT schools. Throughout the project, the OSU consultants made consistent efforts to obtain feedback from IMPACT teachers regarding development and improvement of inservice strategies.

The inservice program was initiated in August 1970 and continued on a regular basis throughout the duration of the project. The general plan of the inservice program, which was under the direction of the OSU consultants, was to allow the aesthetic team (arts resource teachers) and the classroom teachers to participate in the arts experiences at different levels of intensity. Generally, members of the aesthetic team worked closely with the consultants in their respective arts areas. Classroom teachers were given opportunities for "encounters" in all arts areas and "in-depth" experiences in selected arts areas. While classroom teachers were given the choice of selecting one or two arts areas for their initial "in-depth" experiences, they were provided "in-depth" experiences in other arts in subsequent inservice sessions.

Visiting and Resident Artists

Two sculptors served as artists-in-residence for the project, one during the 1970–71 academic year and the other during 1970–72. The sculptor during the first year utilized metal, plastic foam, bedsheets, lights, and many other diverse materials to encourage children to make their own personally designed arrangements. Several large sculptures were created for children to enjoy on the playground. The sculptor during the second year worked primarily with welded steel and laminated work. Due to fire regulations, he was unable to do welding on school premises, something which tended to limit his availability to students.

Visiting dance artists/teachers comprised a major segment of the artists' program. Virginia Tanner, noted dance educator from the University of Utah, was in residence for five weeks. She provided inservice training for teachers as well as working with children. Shirley Ririe, also from the University of Utah, provided lecture/demonstrations during her two week visit to the project.

The Bella Lewitzky Dance Company and the Murray Louis Dance Company also were in residence. Their lecture/demonstrations, master classes, and performances proved to be highly stimulating to the dance program.

In addition to the above artists, supported by the Artists-in-Schools Project of the National Endowment for the Arts and the U.S. Office of Education in cooperation with the Ohio Arts Council, many other artists performed or provided lecture/demonstrations. Members of the Columbus Symphony Orchestra, students from The Ohio State University and Capital University, a local Repertory Theatre, and various other soloists provided a rich and varied input to the project.

A volunteer service group of the Columbus Gallery of Fine Arts also helped in developing programs for the students.

In summary, the stategies for effecting change in the Columbus Project IMPACT included: (1) developing a strong inservice program under the leadership of the arts consultants from The Ohio State University, (2) providing a team of arts resource teachers to work closely with the classroom teachers in developing arts programs for the children, and (3) utilizing a rich visiting and resident artists' program to further stimulate the development of the school arts program.

Eugene, Oregon

Site Description

Erwin Juilfs, Project Director

Eugene, the second largest city in Oregon, is situated in the center of western Oregon. It has a population of 79,000 and serves a trading population of 140,000. The city of Eugene is the county seat of Lane County, which is known as the lumber capital of the United States; forest products account for 80 percent of the county's exports.

The Eugene Public Schools service an area of approximately 155 square miles with a population of approximately 100,000. This is an area somewhat larger than the city of Eugene, which has a population of 79,000 within the corporate city limits. The district has 32 elementary schools, 8 junior high schools, and 4 senior high schools. Total school enrollment in 1969–70 was 21,188 students.

The elementary schools include grades one through six. Both an ungraded philosophy and a flexible organization are used to enable children to participate in group and individual learning experiences. Within this framework the staff is permitted to plan and work together in teams as well as with the entire building unit. A typical elementary school staff includes the principal, classroom teachers (with an average class size of 26), resource teachers, counselor, teacher aides, and a secretary.

Edgewood Elementary School, the school in which Project IMPACT was implemented, was constructed in 1962, with additions being added in 1964 and 1966. It is an eighteen classroom school for grades one through six. Instead of individual classrooms, the school has instructional units. Each unit encloses a cluster of four classrooms where space can be used flexibly. Rooms in each unit can be divided into individual classrooms or opened in large single units when needed. The school plant also has a multipurpose room, a library, and gymnasium as well as administrative office space.

The school boundaries enclose a compact residential area. None of the 460 students live far enough away from the school to require bus transportation. The school population comes from predominately middle class or upper-middle class families. Homes in the area are priced in the $17,000 to $40,000 range. In addition there is an apartment complex and townhouse development in the area. A large

number of the parents are self-employed. Their occupations vary. Many are salesmen, owners or managers of businesses, teachers, or university staff members. Parents are active in community and political affairs and are usually supportive of quality education for their children.

The staff at Edgewood includes eighteen teachers, the principal, counselor, nurse, instructional media specialists, secretaries, and paraprofessionals. During Project IMPACT, additional personnel in the building included the associate project director, Mrs. Dorothy deVeau, a secretary, and four arts resource teachers, one each in dance, drama, music, and the visual arts.

Objectives

Objectives for Project IMPACT in Eugene were essentially the same as the five major objectives outlined for all project sites. Edgewood was perceived as becoming an arts centered school. Within this framework the arts resource teachers were to play a central role. The objectives established for these arts resource teachers included:

Visual Arts:

(1) to assist the teachers, interns, and paraprofessionals in providing a variety of experiences in the visual arts,

(2) to bring his strengths in art teaching directly to the children in the classroom settings, and

(3) to work with other master arts teaching personnel in the related arts areas in developing a total arts education program within the school.

Music:

to provide direct teaching assistance in the classroom, to provide assistance to the total staff in integrating music into the total program, and to work with other arts specialists in creating and providing a balanced total program in the arts.

Dance:

[to] provide the physical education program necessary to proper body growth [and] create and develop a total movement education program emphasizing the aesthetic qualties of physical movement.

Drama:

To develop a drama program which will allow children to become aware of themselves, their environment, and others by communicating feelings through gestures, actions, and facial expressions as well as speech.

Organization for Change

To facilitate curriculum change, the entire organizational pattern of Edgewood School was restructured into a multi-unit structure composed of three teaching teams and a special team comprised of the arts resource personnel. Each of the teaching teams had from 150–175 students and contained a curriculum associate (team leader), four or five teachers, one or more interns, a practice teacher, and at least two instructional aides. The teams were assigned to particular age-level groups: team 1: 6–8 year-olds, team 2: 8–10 year-olds, and team 3: 9–11 year-old children. The arts resource unit, made up of specialists in music, the visual arts, drama, and dance, brought their strengths directly to the students and at the same time assisted the teachers in developing more competency in the arts. This type of team organization was designed to break away from the tradition of a teacher with self-contained classrooms. Teachers could help one another, and their individual strengths could be made available to several classes of students.

The purpose of the multi-unit structure with its differentiated staffing pattern was to create a flexible and dynamic climate within the total school program. Different roles and responsibilities were assumed by various personnel. The organization of the multi-unit structure allowed cooperative teaching and planning among staff members, community performers, and educators. Teachers were free to work with varying sized groups of children and even adults at different times. In this way their own strengths and individual competencies would be expanded and utilized in different teaching settings with a broad range of children. Secondly, the flexible scheduling allowed teachers time to observe other teachers and time for them to be observed and assisted by others in their own teaching. By sharing both the common and unique experiences, interpersonal relationships among colleagues would be expanded within the school. Finally, the shared responsibility for the total school program would facilitate team-level decision making. This type of structure was designed to "extend opportunities to both students and teachers to have their voice, both individually and collectively, heard."

In summary, the multi-unit structure and the differentiated pattern provides the setting and the climate necessary for the parity between the arts and the remaining school program to be realized. It provides the setting for total involvement of the human beings within the unit, for proper decision making, communication, interpersonal relations, perceiving, creating, appreciating, and evaluating. Also included in the structure is the potential for individual growth and self-renewal for both students and faculty.

Strategies for Change

In addition to the reorganization of the staff and the utilization of the arts resource teachers to work with both classroom teachers and students, there were two other basic strategies for change: the inservice program and the artists-in-residence program.

There were several phases to the inservice program. The initial phase, Organizational Development Training, was concerned with developing communicative team-building, problem-solving skills, and role clarification. Such training was essential to the implementation of the organizational structure. It was designed to create an atmosphere of "openness" so that the entire staff could discuss feelings, opinions, and problems without hesitation.

A leadership workshop also was held. This workshop involved the school principal, team leaders (curriculum associates), and the arts resource personnel. The workshop focused on development of skills in facilitating group interaction, developing a systematic procedure for supervision, establishing procedures for fostering positive interpersonal relationships among the staff, and examining recent trends in curriculum development in the arts.

The actual inservice program for classroom teachers was a continuing program under the direction of the associate project director and the arts resource teachers. While there were a number of special inservice sessions involving outside consultants and artists, the primary inservice strategy was through observation of the arts resource teachers as they worked with students. Such a program required a close working relationship between the arts resource teachers and the classroom teachers, both prior to and as follow-up to the observation. However, various inservice days throughout the project also were devoted to specific arts.

As in other project sites, visiting artists constituted an important avenue for effecting change. The Artists-in-Schools Project of the National Endowment for the Arts and the U.S. Office of Education supported many of the artists. Virginia Tanner, nationally recognized dance educator from the University of Utah, was in-residence for one month. She worked with both students and teachers. The Bella Lewitzky Dance Company and poet Walter Hall also were in-residence for brief periods during Project IMPACT. In addition, a number of local theatrical and musical groups and artists performed at Edgewood School.

In summary, the strategies for change in the Eugene Project IMPACT were designed to be implemented within the framework of an organizational pattern utilizing team and differentiated staffing patterns. The inservice program focused on staff development not only in building positive attitudes toward and increasing skills in teaching the arts, but also on fostering leadership and communication skills among the staff as they worked within their respective teaching units. The special team of arts resource teachers provided the leadership in developing the arts program. The visiting and resident artists enriched both the inservice program and the program for children.

Glendale, California

Setting

Audrey Welch, Project Director

Glendale, a residential community of 140,000 including a minority Mexican-American population, is in the metropolitan Los Angeles area. Its school district has 23 elementary and 8 secondary schools. An understanding of the Glendale project cannot be gained without an awareness of the economic, political, and educational setting in which it exists. The Glendale situation typifies the climate for arts education which presently exists in many California schools. Resistance on the part of the community for raising taxes to support the increasing costs of education resulted in cutbacks in services and in educational programs. As in other systems, the arts were valued but were considered less necessary than other "more academic" aspects of the curriculum. Since 1965, elementary school supervisory personnel had been reduced from two to one in visual art, from three to one in music, from three to one in physical education, and just prior to Project IMPACT all specialists in art, music, and general elementary areas were scheduled to be eliminated. All art, music (except for a limited amount of instrumental instruction), dance, and drama instruction in the Glendale elementary schools were to become the responsibility of the regular teacher in a self-contained classroom.

Inservice education programs in the arts were not included in the regular 1970–71 school budget. Teachers did receive salary increments for attendance at such events as special workshops and extension courses, but these had been curtailed in recent years, and since attendance was voluntary, these inservice offerings reached only the already interested teachers. Prior to IMPACT, there existed no coordinator for inservice education, and positions of supervisors who formerly planned inservice programs had been eliminated. No basic plan or overall strategy existed for defining teacher needs in any of the subject areas.

There are some statewide conditions, too, that make the Glendale project particularly interesting. First of all, there is a deep concern on the part of the California State Legislature to develop curriculum and a system of accountability within the state. This was to be accomplished without state funding for teacher education or for implementation of the curriculum once it was developed. Further, the state certification system does not require any training in the arts for certification as an elementary school teacher,

Goals and Objectives

even though responsibility for teaching the arts in California schools is almost entirely left to the classroom teacher.

Because art, music, dance, and drama are unprotected by state mandate in California and are not supported by special incentive legislation or state funding, they are particularly vulnerable to down-grading or elimination.

Six of Glendale's 23 elementary schools were selected as pilot schools for Project IMPACT. According to the project director, these schools were selected on the basis of the response and interest of the principals and with secondary attention given to representation of all geographic and socio-economic areas of the city. The six schools chosen were: Eugene Field Elementary School, Mark Keppel Elementary School, LaCrescenta Elementary School, James Russell Lowell Elementary School, John Muir Elementary School, and Valley View Elementary School. All schools operated on a self-contained classroom arrangement. The other 17 elementary schools in Glendale were involved in Project IMPACT to a lesser degree and were referred to as satellite schools.

Goals for the Glendale project were:

1. To infuse the arts into the total school environment and transform the educational situation into a more humanized setting throughout Glendale's elementary schools beginning with a two-year program of:
   A. Attitudinal reorientation for key administrators and elementary principals.
   B. Overall training for generalist elementary teachers in arts subject knowledge, concepts, appreciations, skills, and relevant creative teaching methods.
   C. Specialized retraining for selected generalist elementary teachers in arts subjects, curriculum development, leadership, and creative teaching skills required of an arts resource staff.
   D. Intensive involvement for community arts-oriented volunteers and interested citizens towards achieving community-wide commitment to arts education and fuller utilization of available cultural resources.
   E. Professional interaction for administrators, teachers, students, parents, and community with out-of-district personnel and resources for arts education improvement.
2. To refocus the standard instructional program at the elementary school level to regularly include both integrated arts activities and subject-centered arts instruction for all children in a format that will expand child's creative, perceptive, appreciative, and expressive qualities while cultivating an attitude of "joy in learning" and a "wanting to come to school" outlook that will carry over into the total school program.
3. To create a climate for acceptance of art, music, dance, and drama education as essential elements of general elementary education, and to develop a long-range plan and a permanent system of continuing arts inservice education for inexperienced personnel.

Specific objectives developed from the goals were:

1. To use as change agents, elementary principals who have been reoriented to the content of the arts subject areas and made aware of the humanizing potential of the arts in education.

2. To prepare selected generalist teachers, identified as having the capability to teach other teachers and the ability to work with principals at their "home" schools, as Resource Teachers in order that they may provide a "teachers-helping-other" situation wherein the entire staff is dedicated to significant improvement of the total learning environment.

3. To motivate elementary classroom teachers to creatively and confidently teach art and music offerings to meet state minimum requirements and professional standards; to prepare these teachers to include elements of creative dance, rhythms, and drama in the elementary program; and to provide them with a basis for making all instructions relevant to children's needs.

4. To develop a coordinated community volunteer service for the arts with the capability of inspiring community support of arts education, and with the purpose of using youth and adult volunteers as teachers' resource persons for arts appreciation instruction on a regular basis.

5. To draw upon the expertise of outside agencies, higher education institutions, and professional groups for advice and aid in defining a specific two-year program of operation, obtaining new arts curriculum units developed by state framework committees for field testing, and coordinating local level goals and evaluation programs with state agency and professional criteria for arts instruction.

The Glendale Project was the only IMPACT site to attempt implementation on a district-wide basis. The decision to do this was apparently a partial outgrowth of the local political and economic climate, particularly with regard to the low priority for arts programs and personnel.

Administrative Structure of Project

A district-wide program necessitated an administrative structure of considerably greater complexity and magnitude than in other IMPACT sites.

Assisting the project director, the major responsibilities for implementation were shared by the principals of the district's 23 elementary schools. A "Principals' Planning Committee" comprised of the principals of the six pilot schools was established to facilitate planning and coordination.

The arts staff for the project, in addition to the project director, was comprised of six part-time "consultants."[2] There were two dance consultants and one each for visual arts, music, drama, and film making.

There were four art "resource teacher trainees" in each pilot school, one each for the visual arts, music, dance, and drama. In addition there was a "coordinating teacher trainee" from each satellite school and six "trainee teachers-of-the-gifted" for film making, three from the pilot schools and three from the satellite schools.

[2] Such persons in other IMPACT sites were referred to as "resource teachers"; however, the Glendale project referred to their classroom teacher trainees in the arts as resource teachers. Therefore, throughout the Glendale segment of the report, the two groups will be referred to as "consultants" and "resource teacher trainees."

Reorganization for Change

Central to the Glendale organizational plan was the premise that the school principal should serve as the "change agent" for instructional improvement. The principal's role was to be much more than a "plant manager"; he was to be an "instructional leader" and was responsible for whatever happened in the total educational program of his school.

Through the Principals' Planning Committee, the principals provided assistance in (1) planning for exchange of information from resource teachers to the regular classroom teacher, (2) planning the inservice workshops and institutes, (3) and evaluating and planning follow-up changes.

The six part-time specialists, under the direction of the project director, formed the project team responsible for retraining elementary teachers and administrators and developing the content of the arts curriculum materials with the trainees. Consultants' in-school time was limited but effectively used. Consultants were seen as trainers of teachers, not teachers of children, although they used demonstration teaching as one mode of reaching the trainees.

Inservice strategies called for a series of Basic Institutes. The institutes were designed primarily for retraining selected elementary classroom teachers to serve as arts resource teachers. There were 47 arts resource trainees participating in the Basic Institutes: four teachers from each of the six pilot schools, six teachers of the gifted, and one teacher from each satellite school.

The emphasis in the first year institutes was on specialized training of the arts resource teachers in the fundamentals of each of the arts disciplines and on developing receptive attitudes within individual schools to arts resource teachers as *helpers* and *motivators* rather than as "replacement teachers," teachers to take over the teaching of the arts.

The second year emphasis was on developing creative teaching strategies and integrated arts approaches, techniques of leadership, practical experience in conducting arts resource activities at the various instructional levels, and implementation of arts framework curriculum units at each grade level.

In addition to the intensive training program for the arts resource teacher trainees, there were many opportunities provided for the general elementary classroom teacher. These included: (1) information concerning arts-oriented college and university extension courses available in the Glendale area, (2) workshops for all elementary teachers,

Community Involvement in Curricular Change

(3) media demonstrations, and (4) training in film making. Also involved in the inservice program for all elementary teachers was input from: (1) the Arts IMPACT Consultant Staff, (2) the National Endowment for the Arts, Artist-in-Residence Program—Virginia Tanner, master dance teacher in residence, Bella Lewitzky Dance Company, and Mark Taper Forum Improvisational Theatre Group "Story Theatre," and (3) Special Arts Consultants.

The workshops for the general elementary teachers served essentially the same function as did the Basic Institutes for arts resource teachers, but with less intensive involvement. From accounts of the various workshops, it is apparent that a rich variety of arts experiences were available to all interested elementary teachers.

Because of an apparent community apathy toward the state of the arts in the schools, community involvement became a prime concern of the Glendale project. As indicated in the statement of project goals, the project sought:

To create a climate for acceptance of art, music, dance, and drama education as essential elements of general elementary education, and to develop a long-range plan and a permanent system of continuing arts inservice education for inexperienced personnel.

An initial step in implementing this goal was the establishment of a local Advisory Committee to identify and coordinate community resources.

To work in conjunction with the Local Advisory Committee, a Youth Arts Committee was formed. Supplementing the Local Advisory Committee and the Youth Arts Committee, three other community groups were utilized in making Project IMPACT a community affair: (1) the Glendale Branch of the American Association of University Women, (2) the Brand Arts Center Docents, and (3) the Women's Committee of the Glendale Symphony Orchestra Association.

The AAUW group organized a print study program aimed at making art appreciation a part of learning for elementary children. The aim of the program, called "Art is for You," was to ". . . familiarize children with great works of art and to teach them a basis for evaluation." The program, which was designed to elicit student participation and opinion, consisted of five lessons, each based on one of the following subjects: people, flowers, places, animals, and birds. The AAUW docents also were involved in several other projects, including the December Conference and Celebration of the Arts.

The Brand Arts Center Docents were a team of approximately twenty women who conducted tours at the center. They planned and conducted tours during the Decem-

Visiting Artists Program

ber Conference and Celebration of the Arts and were involved extensively during Arts Focus Month.

The Women's Committee of the Glendale Symphony Orchestra Association had sponsored music programs in the schools during the three years prior to Project IMPACT and worked closely with the IMPACT schools in extending the "Music for the Schools" experiences throughout the duration of the project. String, woodwind, and brass ensembles performed in the schools. The programs were planned in four phases: (1) preparation for performance by the classroom teacher using material provided by the committee, (2) the actual performance, (3) follow up question-answer and demonstration sessions, and (4) follow up in the classroom with listening and discussion activities.

The most intensive input from professional artists was the series of visits sponsored by the National Endowment for the Arts. Through its support, Bella Lewitzky and Virginia Tanner were able to visit the Glendale project on several occasions and stay for periods of up to two weeks. The Bella Lewitzky Dance Company was in-residence in the Glendale project for varying lengths of time. Shirley Ririe, another dance consultant, also visited the project and participated in the inservice workshops under the auspices of the National Endowment for the Arts.

The many demonstration lessons, performances, and other inservice programs in dance provided the basis for a rich dance program which culminated in a six-phase program during the final year of the project. This program was worked out by Bella Lewitzky in cooperation with the project director and the project's second year dance consultant, Sue Cambique.

A professional theatre group, the Mark Taper Forum Improvisational Theatre Group, also performed in the pilot schools. It featured ten young performers trained in "Story Theatre" techniques and presented a variety of tales, fables, and stories ranging from Chaucer to Kipling to Thurber.

The Glendale project utilized a variety of artists/consultants/performers to enrich their program. While it is apparent that dance received the greatest emphasis through the artists sponsored by the National Endowment for the Arts and the U.S. Office of Education, it is also apparent that other arts areas were not neglected.

In summary, the strategies for change in the Glendale Project IMPACT were designed to meet some unique needs, particularly those resulting as an outgrowth of the local political and economic climate, which reflected low priority for arts programs and personnel. An integral part of the project was to involve the school principals in planning for change as well as participating in the inservice program. Six part-time arts specialists were primarily responsible for conducting the inservice program to retrain selected elementary classroom teachers to serve as arts resource teachers. Another major thrust of the project was to foster community interest and involvement in the school arts program as well as the arts in general. Finally, the visiting artists program was utilized to enrich the overall project, particularly in dance.

Philadelphia, Pennsylvania

Mildred T. Wilson, Project Director

Setting

The Philadelphia City School District was the largest of the districts participating in Project IMPACT. Like most large cities, Philadelphia has no shortage of challenges to face in its many inner-city schools. Rather than undertake Project IMPACT in several schools, the Russell H. Conwell Middle Magnet School was selected as the site for IMPACT in Philadelphia. While Conwell School cannot be considered a typical inner-city school, it does have many of the problems common to such schools, making it an appropriate testing ground for new curriculum ideas related to humanizing education. In addition, the school's principal and faculty had previously demonstrated an interest in educational innovation.

Conwell School is in District Five of the Philadelphia City School District and is located in the Kensington neighborhood in northeastern Philadelphia. The three-story physical plant was built in 1925, but a renovation program was started in 1966 to adapt the building for use as a middle school utilizing a team teaching approach.

Many observers would consider Conwell unique even before Project IMPACT. In fact, the school has been described as a product of the Federal Aid to Education bonanza: it has had assistance through programs under Title I, Title III, and even Title II. All of the school's unique and special features, however, did not come as a result of governmental aid. Many of them came about with its reorganization into a "middle" and "magnet" school in 1966. When originally conceived as a middle school, it was to teach students during the middle years of their public school education, years five through eight. Because of pressing facility and enrollment problems in other schools in the Philadelphia system, ninth year students also were included in the student population during the two years in which Project IMPACT was being implemented. About 900 students were enrolled in Conwell during Project IMPACT.

The term "magnet" implies that the school draws students on the basis of their interest in Conwell's *programs*, rather than on geographical proximity to the school. Although the Kensington neighborhood is comprised of virtually all White working class people (sometimes described as a "hard hat" neighborhood), more than 30 percent of Conwell's students are non-White. Seventy-three percent of the students are from outside of the Kensington neighborhood.

Rather than being organized into classrooms by grades as in an elementary school or by subject as in a junior high school, Conwell is organized according to *teams*. There are

Goals and Objectives

five cross-discipline teams, each of which has a specialist in Communications, Social Studies, Mathematics, and Science. Each of these teams has 180 students and 5 teachers. In addition to the basic team organization, the school has "vertical" teams (as opposed to the "horizontal" basic teams) comprised of subject matter specialists and teams in the "Unified Arts" and "Performing Arts." The "Unified Arts" include teachers in the visual arts, home arts, and industrial arts. "Performing Arts" includes teachers in both vocal and instrumental music, dance, and drama. Other subject areas offered include business, foreign language, and physical education.

As Project IMPACT evolved, the teachers of the "Performing Arts" and the visual arts came to serve not only as teachers of the arts but as resource teachers or consultants for teachers in the basic "horizontal" teams. Comprising nearly 20 percent of the school's professional staff, they included four teachers of the visual arts, one of whom served as Building Coordinator for Project IMPACT, and six teachers of performing arts—one in drama, two in music, one in dance, one in creative expression, and one combination dance and music teacher who served as team leader for the performing arts team.

In addition to IMPACT, Conwell currently had two other special projects: A "Sequencing and Scheduling Project" and an "Industrial Arts Curriculum Project." Other special features of Conwell include (1) an Instructional Material Center, (2) a Learning Laboratory, (3) extensive use of video-taping, closed circuit T.V., and other audio-visual media, (4) use of volunteer and other paraprofessional services, (5) foreign language laboratories, (6) business laboratories, and, perhaps most important of all, (7) a system of flexible, computerized modular scheduling which allows for much greater individualization of instruction in terms of both student *needs* and *interests* than would be possible in most schools.

The general purpose of the school is:

To create an atmosphere within which students will find learning possible and satisfying and which encourages and reinforces personal responsibility and self-discipline to the highest degree possible for each individual.

Such a statement reflects concerns which are consistent with trends advocated by contemporary leaders in education, especially with regard to humanistic education and individualization of instruction. Before students will learn efficiently and effectively, their learning environment must be one to which their affective response is positive.

The entire Conwell program is designed to foster maximal growth of individuals, whether in terms of learning and developing academic skills or in terms of individual attitudes and adjustments regarding self-percept, interpersonal behaviors, or society in general. This program, which is referred to as "The Conwell Experience" and was already in effect prior to IMPACT, by its very nature provides individualized educational experiences and opportunities requiring self-direction and exercise of responsibility which are seldom found in schools for students of this age group.

The arts and other specialized areas of the curriculum become especially important in such a curriculum. It is the belief of the Conwell staff that the arts are appropriate for achieving certain educational goals which are not necessarily "aesthetic" goals, but which nevertheless are compatible with the goals of IMPACT; they are complementary to them in many respects.

Initially, Dr. Louis G. Wersen, Director of the Division of Music Education of the School District of Philadelphia, was the project director, and Dr. Gerard L. Knieter, Professor of Music Education at Temple University, was associate director of the project. The goals of Project IMPACT under their leadership are summarized in the abstract of the project proposal. They were:

[To develop] an exemplary approach to the training of the personnel for the primary purpose of increasing significantly the participants' understanding, sensitivity, and competency in the arts and their ability to evoke positive responses and artistic behaviors from their students.

To improve the quality and quantity of arts experiences by the instructional staff, to effect changes in the learning environment that will encourage sensitivity, creativity, and individual initiative, to provide demonstrable evidence in support of the contention that the arts are a most viable means of achieving the humanization of learning.

In the fall of 1970, it was decided that the goals of Conwell School and Project IMPACT could better be served by having Mildred Wilson, Principal of Conwell, also serve as project director. With the change in leadership came a restatement of objectives:

1. To create an atmosphere within which the arts are recognized and enjoyed as an integral part of the human experience. (The general tone of the school, bit by bit.)[3]

2. To change those attitudes within the staff and within the wider community that need changing from disinterested acceptance toward enthusiastic participation (opportunities for both audience and full participation in a wide variety of the arts for students, staff, other education professionals, and the general public.

3. To make the natural interaction of the arts and the basic skills as well as all of the Humanities apparent to those who look on time spent in the arts as playtime that interferes with real academic study.

   (Probably some case studies will be needed and some research that will compile statistics for what the staff is convinced takes place.)

   (Training of staff to understand relationships within given children and to capitalize on the strengths to cooperatively root out the weaknesses.)

4. To provide for and encourage students to discover the satisfactions and personal well-being that well-balanced interests and occupations can help bring to him at any age and among diverse age and interest groupings.

5. To manage for every student (to the degree possible for him) a wealth of background and personal resources in all the arts interwoven with motivation for continuous learning and the skills that pursue that route satisfactorily.

[3] The parenthetical comments were a part of objective statements.

It has been said that Conwell School projects the personality, goals, and insights of Mildred Wilson. She is a dynamic individual, highly respected by her faculty, who is largely responsible for the directions the school has taken: the focusing of the curriculum on enhancing the development of individuals' academic skills while at the same time instilling in them a positive self-concept and sense of personal responsibility. Even before Project IMPACT, the arts fulfilled an important role in Conwell.

Strategies for Change

Inservice

A faculty advisory council, which included representation of arts and non-arts specialists, participated in the planning of all subsequent IMPACT programs and activities. The ongoing team organization within Conwell served as the basic organization and implementation framework for the final year of the project. While the primary responsibility for arts activities remained with the arts teams, there was much more inter-team planning. In the academic teams, the arts became either a central focus around which communications instruction was based or an important adjunct of the program.

Inservice programs constituted the primary means for effecting change in teachers. The first summer's workshop was conceived as a foundational study of the arts and was oriented toward enhancing participants' perceptions of the arts. This was accomplished primarily through presentations of art works, either "live" or via media, and discussion and elaboration of the participants' responses to the works. These presentations and the ensuing discussions constituted a major portion of the workshop content.

The inservice program during the 1970–71 school year include a continuation of work with two of the consultants from the Summer 1970 Workshop. Joel Friedman, theatre consultant, conducted a series of bi-weekly sessions in drama. The sessions were held on Wednesday afternoons and interested teachers were provided released time on a rotating basis. Jean Beaman, dance consultant for the summer workshop, also served as consultant on several occasions throughout the year. A particular role she served was that of preparing students for the Lucas Hoving Dance Company, which was in residence at Conwell for three weeks under the Artists-in-School Program sponsored by the National Endowment for the Arts and U.S. Office of Education. The Lucas Hoving Dance Company presented many lecture-demonstrations for teachers and students during their stay at Conwell. Most Conwell teachers were able either to participate or observe sessions with the dance company. Other visiting artists during the 1970–71 school year were Virginia Tanner, dance educator, and Seymour Rotman, painter.

In addition to inservice programs, efforts were made to continue to encourage faculty members to experience the arts firsthand. The securing of tickets at reduced rates to performances such as the Pennsylvania Ballet afforded many teachers experiences with the arts that were new to them.

The inservice program during the summer of 1971 placed considerably more emphasis on having participants actively engaged in arts activities this summer than it had the previous summer. As participants gained skills in working in an art medium, they helped other participants who had less experience in that medium, thus eliminating the necessity to depend constantly on the arts specialists for guidance.

Changes in School Program

As during the previous summer, field trips were taken to art galleries and music, theatre, and dance performances. Performances attended included (1) the New York Rock Ensemble, (2) *Jesus Christ Superstar*, (3) *Plaza Suite*, and (4) Menotti's *The Death of the Bishop of Brendisi* and *The Medium*. Other field trips included a New York trip to the Guggenheim and Metropolitan museums, a Cape May trip for painting, sketching, photography, and research, and a trip to New Hope to visit galleries and craft shops.

The workshop culminated with an exhibit of teachers' art work and showing of slides and films of the workshop activities.

A "carousel" curriculum was implemented in both the visual and performing arts. This allowed all students to have experiences in all arts areas. The visual arts carousel provided each student with approximately twelve weeks in (1) two-dimensional visual arts, (2)three-dimensional visual arts, and (3) crafts. The performing arts curriculum was set up on a six-week rotating basis. Students each had a minimum of six weeks experience with the various members of the performing arts team in the areas of chorus, vocal music instruction (or individually contracted projects in music), drama, dance, and creative expression. In addition, special interest and mini-courses were provided in a wide variety of arts areas, both in the visual and performing arts.

This is not to imply that all arts activities were focused in classes taught by arts specialists. There was an increasing interaction between them as resource teachers and teachers in the basic teams.

In summary, the strategies for implementing Project IMPACT in Philadelphia's Conwell Middle Magnet School were designed to utilize the existing system of flexible modular scheduling which allowed the individualizing of students' programs within a school organized into teams, including academic and arts teams. The initial summer inservice program utilized outside consultants and served as a foundation study of the arts, while the subsequent inservice program utilized the arts resource teachers within the school and placed greater emphasis on teachers from all teams participating in arts activities either individually, collectively, or in small, informal groups. A "carousel" curriculum was developed for the school arts program. Such a curriculum allowed all students to have widely varying arts experiences. To accommodate individual needs and abilities, special interest and mini-courses in many arts areas were developed. Visiting arts and consultants enriched the program.

Troy, Alabama

Setting

Henry Greer, Project Director

Although generally referred to as the "Troy Project," IMPACT in Alabama was a consortium of three independent school districts—Troy City Schools, Union Springs Elementary School in Bullock County, and the Goshen Schools in Pike County. Troy City is in the approximate geographic center of Pike County and is constituted as a separate school district from the remainder of the Pike County Schools. Goshen, located in the southwest corner of Pike County, is one of the several rural schools in the county system. The third school site, Union Springs Elementary School, is a small primary school located 40 miles northeast of Troy in Bullock County.

Troy City is the seat of the Pike County government, located fifty miles southeast of Montgomery. The population of Troy City including the enrollment at Troy State University is approximately 14,000. Figures compiled by the Troy Chamber of Commerce indicated that 60 percent of the city's population has an income of less than $4,000. The median number of years of education for non-White adults in Troy is 5.1 years and for White adults it is 9.5 years. The median family income is $5,500. The entire area has limited cultural opportunity and resources. The Troy State University, with an enrollment of approximately 3,500 students, has been the principal, and for many years the only, higher educational and cultural influence in the area.

Aside from the city of Troy itself, the area is almost entirely rural. According to the U.S. Census figures, half of the people live on farms and another 10 or 11 percent live in communities of less than 2,500. Surveys of local school systems show that about half of all the children of school age come from families which earn less than $2,000 a year. Southeastern Alabama is probably the poorest part of the state—a state which has traditionally been at the bottom of national rankings with regard to expenditures for education.

At the time the project was begun, the entire state of Alabama was under a court order to enforce desegregation. The first year of the project was coincidental with the first enforced desegregation in both Pike and Bullock Counties. As a result of the enforced desegregation, several private schools (academies) emerged, completely changing the character of several public elementary schools. Such schools as the one in Union Springs, described in the year previous to the desegregation order as "a predominantly White school with approximately 20 percent of the enrollment being Negro students," were immediately transformed

Objectives

to schools where less than 10 percent of the population was White. This report, of course, does not intend to delve into the integration issue except to point out that all schools at this project site were going through desegregation during the initial year of the project.

Prior to the beginning of IMPACT, the project schools ran traditional programs with little evidence of newer curriculum ideas and staffing plans. Basic programs were academically oriented. Most teachers and administrators were trained within the state of Alabama and a great many had been trained at Troy State University. The amount of infusion of ideas on educational programming from the broader educational community appeared to have been minimal. There were no music or art teachers at the two rural schools and no arts program; there was, however, a traditional program in Troy with a few art and music teachers.

The physical facilities in which the project was based varied from a brand new junior high school to buildings which should have been condemned. In all cases, supplies and materials were in short supply.

As was true of the facilities, the staff varied widely in its ability, ranging from some very excellent teachers, as good as one would find anywhere, to the most mediocre faculty members. With minor exceptions, most of the persons selected for the project had little or no training in the arts and in several instances very little incentive to explore the place the arts might have in their teaching behaviors.

The project was to be a combined effort of three school systems: Troy City Schools, Pike County Schools, and the Bullock County Schools. The goals of the project were summarized as follows:

The systems, acting as a consortium, plan to conduct a two-year program involving a study of existing curricular models in the arts and general education and humane curriculum, conduct institutes for the training of elementary teachers and develop, apply, and test curricular materials designed to infuse the arts into all areas of the school curriculum.

Organization and Administration of the Project

The rationale for use of a consortium of three independent school systems stems from the reality that no one of these school systems could by itself accomplish such a broad program.

It is recognized, however, that through a joint effort to combine facilities, personnel, and financial resources, these districts with the assistance of experts from the State Department of Education, would be able to do so. It is furthermore advanced that school systems of the type involved in this project form the largest single type of U.S. school systems and the one least likely to have the arts personnel resources necessary to develop such programs.

General objectives for the project were:

1. To demonstrate the feasibility of developing a humane curriculum for grades K-8 in the three participating systems, utilizing the arts content areas of music, art, dance, and drama as the principal instrument for change in the present curricula.
2. To develop arts units which could be applied to a variety of school administrative units, e.g., one room or two rooms, large consolidated elementary and middle schools.
3. To retrain and reorient elementary classroom teachers and middle school subject matter specialists from fields other than the arts in the possible applications of art content as a measure of humanizing present subject content now offered in the schools.
4. To develop curriculum materials including units of work and teaching aids which may be applied by teachers in the system who have not had the benefit of a specialized training provided by the project.
5. To evaluate, and if necessary revise on a continuing basis, the arts units developed and in general appraise the overall effectiveness of the program as it relates to the needs of children and youth enrolled in these school systems.

The project identified a group of thirty elementary and middle school teachers to be retained and reoriented. The distribution of the thirty teachers from among the three school systems was to be fifteen from Troy, ten from Goshen, and five from Union Springs. The teachers were provided released time for inservice activities.

An advisory committee representing the three participating school systems was to be named to assist in policy formulation and supervision of the project and supportive relations with the State Department of Education.

Initially, the project leadership was under the direction of non-arts specialist. Three arts resource teachers were given the responsibility of planning and conducting the inservice program. At about the middle of the first year of the project, the original project director and the Troy superintendent agreed that it would be in their mutual interest if another member of the superintendent's staff assumed the duties of the project director.

Strategies for Change

Arts Resource Team

The overall strategy of the resource teachers was to work together as a team in an attempt to integrate the various arts. The team would travel to one of the participating schools and work with individual teachers or groups of teachers on problems which the teachers and the arts team felt were of mutual concern. The resource team spent large amounts of time working with an individual teacher's class demonstrating how various arts activities could be carried out in the classroom. During the second year of the project, somewhat more attention was given to curriculum planning, and several workshops were held during which the IMPACT teachers worked on curriculum plans for arts activities with their own students.

In spite of the lack of any specific preparation in planning inservice activities for teachers, the three arts resource teachers were able to establish extremely good rapport with the IMPACT teachers and were greeted enthusiastically by teachers and students alike whenever they entered the classrooms. Without question they were a vital force in the project.

Visiting Artists and Artists-in-Residence

In addition to the arts resource teachers, the project had the services of a visual artist-in-residence and the services of several touring companies and artist-consultants.

The visiting artists and the artists-in-residence working in the schools was a new experience for all of the IMPACT teachers and for some of the artists. The main responsibility for the articulation of the artists' input with the ongoing program fell to the arts resource teachers. The meshing of the needs and interests of classroom teachers with the artistic talents and understandings of the artists led to many interesting and sometimes frustrating interactions, but as the project evolved the resource teachers grew in their understanding of the unique contribution of the visiting artist to children and teachers. In several instances they helped the artists see their roles more clearly.

The visual artist-in-residence for the project was a professional artist who happened to be from the local area. A staff member of the Alabama State Department of Education noted the strengths of the artist-in-residence program:

Strengths of the Artist-in-Residence Program lie in seven areas. That the program does exist in reality is probably the most significant; second to it is that the program has been successful enough that its continuation is desired by many groups. It is certainly remarkable when a hometown (or local area) professional artist is identified for the artist role and that in the end it can be said, "He achieved his goals." The artist was able to produce contemporary works, common to his style, on education sites and to a great degree feel that they were accepted, understood, and appreciated. From all accounts, it was reported that the artist related to teachers and students most effectively and that wherever participation occurred there was excitement and intense involvement. Much credit must be given to a community that supports school activities. It appears that when services were sought, they were received.

The Camerata Trio also was made available to the schools through the Alabama State Council on the Arts and Humanities and the Affiliate Artists by funds from the National Endowment for the Arts. The trio spent a period of residence in the Troy Project in both the first and second years.

In the area of dance, the Troy Project had the services of several visiting artists. Again through the Alabama State Council for the Arts and Humanities and the National Endowment for the Arts, the Murray Louis Dance Company spent a period in residence during each of the two years of the project. The first year of the project the activities of the dance company were supported by the visiting teacher, Virginia Tanner. Mrs. Tanner represents a point of view regarding children's dance which seemed particularly suitable for the Troy Project teachers during the first year. A more complete report of Mrs. Tanner's involvement in the Troy Project appears in the interim report.

For the second year project, Mr. Goss, dance and drama resource teacher, used the services of a different visiting teacher, Shirley Ririe. Although Mrs. Ririe's approach to children's dance is rather different from Mrs. Tanner's, Mrs. Ririe's presentations and demonstrations were viewed by all teachers as unqualified successes. Mrs. Ririe apparently gave considerable emphasis to the teachers' involvement with the program, and they found her a very exciting artist-teacher. The project teachers reported that she had excellent rapport with the children and was extremely effective in getting them involved.

In summary, a group of thirty elementary and middle school teachers were selected from the three participating school systems for retraining and reorientation. The inservice program for these teachers was primarily under the direction of a team of arts resource teachers. In addition to the inservice program for teachers and the demonstration teaching provided by the arts resource teachers, the project was enriched by the services of a visual artist-in-residence as well as a number of visiting artists and consultants.

PART 3

Results of Evaluation
Findings
Observations
Recommendations

Findings

The scope and diversity of the data yielded by the implementation of Project IMPACT at the five sites, most of which had their own unique needs and strategies for implementation, are at first overwhelming. To facilitate interpretation, the present section of this report examines the findings from the five sites and focuses on those attributes and strategies common to a majority of them. (In-depth studies of individual project sites are included in the Final Report.) In addition to discussion of findings, observations are made regarding some implications of the project which were not necessarily apparent from the data analysis. Finally, recommendations are made. The recommendations are intended to provide guidelines for persons interested in fostering changes in school programs similar to those made in IMPACT schools.

Because the project was primarily concerned with the retraining of teachers, the ensuing discussion will concern changes in teachers' attitudes and behaviors as they relate to the five broad objectives identified at the outset of the project. The term "teachers" refers to classroom teachers or non-arts specialists; those persons employed by the project to provide the art content and who were primarily responsible for the retraining will be referred to as "resource teachers," and the term "consultants" will refer to people outside the local schools who were in one way or another brought in to support the project.

For each of the broad objectives listed for IMPACT in the original proposal, a brief discussion of the findings related to the objective will follow. Detailed discussions of the extent to which these objectives were met in individual projects may be found in the final report.

Objective 1.

To reconstruct the educational program and administrative climate of the school in an effort to achieve parity between the arts and other instructional areas and between the effective and cognitive learnings provided in the total school program.

Virtually all teachers in all project sites believed the educational program in their school had been reoriented in such a way that greater parity had been achieved between the arts and other instructional areas. They also indicated that a desirable balance had been achieved between affective and cognitive learnings. Observations by the evaluation team, project administrators, resource teachers, and many visitors to the project sites corroborated the teachers' views.

Objective 2.

To develop educational programs of high artistic quality in each art area, i.e., the visual arts, music, dance, and drama, in each of the participating schools.

The broad objective regarding the development of educational programs of "high artistic quality" in each art area was not so readily agreed upon. "High artistic quality" implies evaluation based on certain standards about which arts teachers, artists, and other persons concerned with education in the arts do not entirely agree. Music programs, for example, have traditionally been evaluated on the basis of their performing groups. Some educators would argue that while performances are an important aspect of music programs they should not comprise the sole basis for evaluation, particularly when musicians cannot agree as to what constitutes a "quality" performance. Should programs be judged in terms of absolutistic standards of performance, should students' level of musical development be considered, or should other criteria be applied? Indeed, assessment of the quality of an arts program must take into account many factors.

That the quality of arts programs in IMPACT schools improved greatly over the two years of the project is apparent. To say without qualifications, however, that all were of "high artistic quality" would be an overstatement in the view of some observers, especially if one had professional standards as the basis for comparison. On the other hand, when arts programs in IMPACT schools are compared with arts programs in similar but non-IMPACT schools, most IMPACT schools would compare quite favorably with their counterparts.

The evaluation team believes that, while the IMPACT arts programs were generally of high artistic quality for the level and experiences of the teachers and students involved, the term "artistic" implies a very limited basis for evaluating the "quality" of an arts program. It tends to focus the attention on art *products* and *performances*, whereas the real essence of an arts program is what it does for the students involved. As will be apparent in the subsequent discussion, the IMPACT arts programs, when considered in this light, can only be evaluated as high "quality" programs. Perhaps the following statement by Harlan Hoffa, President of the National Art Education Association, best characterizes the reactions of many observers of IMPACT:

It [IMPACT] has proven to be an exceptional educational activity; innovative, exciting, involving, totally, entire schools and school districts and, most importantly, it offers a beacon for educational change with which few other projects, in arts education or elsewhere, can compare. I wholeheartedly urge its continuance by whatever means may be available.

Objective 3.

To conduct inservice programs, including summer institutes, workshops, demonstrations, and other similar activities, for the training of teachers, administrators, and other school personnel in the implementation of programs exemplifying high aesthetic and artistic quality into the school program.

Because of the teacher retraining emphasis, inservice programs comprised a major segment of each IMPACT Project. Inservice programs varied considerably among the projects, but the majority of them utilized arts consultants to work with both the resource teachers and classroom teachers. Workshop approaches usually involved one or both of the following: (1) experiences and activities in the various arts for teachers and (2) demonstrations of arts activities appropriate for children. Basic concerns of most workshops were to enrich teachers' experiences in the arts, to build their confidence in teaching the arts, to encourage them to utilize the arts in the teaching of other instructional areas, and to develop strategies whereby classroom teachers and arts resource teachers could work cooperatively in enriching the school program through the arts.

The evaluation team developed questionnaires for the summer workshops, and the majority of teachers' responses to workshops were extremely positive. The relative emphasis on the value of experiences in the different arts varied from workshops to workshops, but overall, it appears that the dance programs had the greatest impact. This might be attributed partially to the fact that music, the visual arts, and to a certain extent drama, were already parts of the curriculum in most schools, but, with one exception, dance programs were new to the participating schools. Dance also was reinforced through the dance companies which visited schools under the sponsorship of the National Endowment for the Arts and the U.S. Office of Education in their joint Artists-in-Schools Project.

While factors contributing to the success of the inservice programs were many and varied, some common strategies were utilized. Perhaps of greatest importance was the fact that the most successful programs made each teacher feel as if "there was something of value in it" for him or her and that the project leaders were genuinely interested in him or her as an individual. Particular strategies which helped accomplish this included (1) the providing of released time, extra pay, or credit toward salary increments, and (2) the provision of quality consultants, not only consultants from the immediate locale and nearby colleges and universities, but also outstanding consultants of national renown. Other strategies contributing to the success of the inservice programs were that (1) administrators and staff members other than teachers (e.g. teacher aides, media specialists, counselors, etc.) participated, (2) the programs were tailored to fit the needs of the schools and teachers involved, and (3) the content of most inservice programs encompassed all the arts and generally was presented in such a way as to be non-threatening to the teachers.

Several inservice programs (or phases of inservice programs) were particularly noteworthy and, in the opinion of the evaluators, provide models worthy of emulation by others. For example, the cooperative program worked out between the Columbus Project and a group of consultants from Ohio State University showed how cooperative planning and working together in a give-and-take atmosphere can foster increased teacher security in the arts and can develop positive attitudes toward using the arts as an integral part of the elementary school program. The Glendale Project, with its particular economic restraints, developed a model for retraining classroom teachers as arts resource teachers. Such a model might be appropriate in other school districts having similar financial constraints. The Eugene Project's initial summer workshop and the second summer workshop at Philadelphia both provide exemplars for facilitating increased communication and rapport among a school's faculty. The Troy Project provided an inservice model utilizing consultants from a variety of agencies concerned with promoting the arts, e.g., the Alabama State Department of Education, the JDR 3rd Fund's Arts in Education Program, and CEMREL.

In summary, a variety of successful inservice models were developed, and teachers perceived most inservice activities to be either of "great" or "moderate" value to their teaching. In addition, many teachers indicated that their inservice experiences had proved to be stimulating and enriching for them personally as well as professionally.

Objective 4.

To develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school and as a principal means for affective learning experiences in the total school program.

This objective was subject to interpretation in two senses. In the narrower sense, programs were examined in terms of the extent to which they utilized the arts in the teaching of other subject matter. In the broader sense, programs were examined in terms of the effect of particular implementation models on a school's learning atmosphere, i.e., the effects of the particular program on students' affective responsiveness to the total school program. It is the belief of the evaluation team that the broader interpretation of this objective is the greater concern.

A majority of teachers in all project sites indicated that the role of the arts in their classrooms had increased as a result of IMPACT. There were dramatic shifts in the extent to which teachers incorporated the arts into the teaching of other instructional areas. Before IMPACT, most teachers incorporated the arts "little" or "some"; after IMPACT, most teachers incorporated them "much." Observations by the evaluation team corroborated teachers' perceptions in this regard.

In response to a question regarding the effects of IMPACT on their general approach to teaching, teachers' most frequent responses were that (1) IMPACT generally broadened their approach, (2) there was a much freer approach—they felt free to try new and varied activities, (3) there was much greater emphasis on using arts activities with other instructional areas, and (4) their approaches had become more child-oriented.

Examination of programs in terms of the effects of the arts programs on the total learning atmosphere revealed changes of perhaps even greater magnitude than the individual teachers' programs. Teachers from four of the five projects noted that students' attitudes toward school became more favorable as a result of IMPACT. Students liked school in IMPACT schools. Observations by the evaluation team and other visitors corroborated the teachers' perceptions in regard to student attitudes toward school.

Many factors may have contributed to the development of students' positive attitudes toward school. While the relative effect of each factor, naturally, varied among the project sites, it is apparent that the implementation strategies utilized in the project sites were the primary factors in changing the school learning atmospheres.

A strategy which seemed to have a particularly strong influence on changing school atmosphere was to involve the building principals. In *all* IMPACT schools where the principals were committed to change through the arts, the programs flourished. Other strategies common to more than one site and which affected the total school learning atmosphere included (1) cooperative planning between arts resource teachers and the classroom teachers, and (2) the planning of special arts weeks, days, or celebrations which involved entire schools and in some cases parents and other members of the community.

In summary, wherever classroom teachers, arts resource teachers, and principals worked unselfishly to change a school's learning atmosphere, change took place.

Objective 5.

To utilize a number of outstanding artists, performers, and educators from outside the school system, for the purpose of enhancing the quality of the art experiences of children.

A major aspect of Project IMPACT was the establishment and utilization of programs with artists and consultants from outside the local school. As in the implementation of other aspects of the project, the project sites varied in their approaches to this objective.

Through the Artists-in-Schools Program of the National Endowment for the Arts and the U.S. Office of Education, two project sites were able to have visual artists-in-residence for the duration of the project. All projects were able to have dance companies and/or other artists visit for various lengths of time, usually two or three weeks. In addition to artists sponsored under the auspices of the Artists-in-Schools Program, most projects made extensive use of local artists.

Consultants in the arts were usually professional educators from nearby colleges or universities, although some non-local consultants of national renown also were drawn in by individual project directors. In most cases consultants worked with teachers through the local projects' inservice programs.

The majority of the visiting artists and consultants made valuable contributions to the IMPACT programs with which they worked. Generally, it appeared that better working relationships developed between IMPACT personnel and the short-term visiting artists than between IMPACT personnel and the artists-in-residence for an entire school year. It is speculated that the planning done by the local

Observations

arts resource teachers in preparing for the visits did much to enhance their effectiveness. In the case of in-residence artists, close working relationships failed to develop between them and the arts resource teachers in the schools. Reasons for this varied, but generally it is believed that both the resource teachers and the artists must accept responsibility for this. At any rate, there is a definite need for more effective strategies to be developed for utilizing artists-in-residence in schools. However, the contributions of the consultants, resident artists, and visiting artists were many. They brought an aura of professionalism to all project sites and generally created excitement and inspiration in the school and community. They provided outstanding public relations for the IMPACT schools. Finally, their performances and instruction touched in one way or another all of the students and teachers involved. In summary, the visiting artists and consultants comprised an important dimension of Project IMPACT.

In addition to the findings related to the five broad project objectives, the data provided bases for several observations regarding the project as a whole. They include observations about effects of or effects on administrators, teachers, students, and curriculum change.

1. The implementation of IMPACT ideals in a diversity of settings did much to strengthen the findings of the project. Too often innovative programs are limited to a given type of school organization and have little application to other situations. IMPACT was implemented in five geographically separated communities which provided diverse social, economic, and political settings for the project. The schools varied greatly in terms of administrative organization, philosophy, curricular structure, physical facilities, quality of teachers and supportive personnel, and overall resources available. The guidelines for the project were flexible enough to allow for individuality while still being committed to a common goal.

2. While such diversity provided strength, it also created difficulties in coordinating efforts and exchanging ideas among the five sites. The coordination provided by the JDR 3rd Fund's Arts in Education Program during the second year of the project did much to facilitate intersite communication. The project coordinator proved invaluable in serving as a spokesman for the project and involving project staff in presentations to national, regional, and state meetings of educators. Such coordination did much to enhance the effectiveness of the project and to disseminate information about it.

3. There appeared to be a strong correlation between the success of a program and the administrative support it received. Most notable was the influence of the building principal. Wherever building principals were deeply committed to and involved in planning and carrying out IMPACT strategies, the project flourished. There proved to be notable differences in the relative successfulness of IMPACT strategies even between schools within a given project site. While many variables might have had a bearing on this, it is the belief of the evaluation team that administrative support at the building level was the primary factor.

4. The choice of a director for a specialized project such as IMPACT has a significant effect on the outcomes. Among the five projects, two directors were former art supervisors, one was a building principal, and two were members of the superintendent's staff. Although there were some administrative arguments in favor of each of these choices, several additional considerations emerged which, in the opinion of the evaluation team, were highly significant.

   (1) *Background of the director in the arts.* Although many of the responsibilities of a project director are administrative in nature, many others are substantive. Those directors that were chosen because of their administrative positions, ignoring their understanding of the arts were at a marked disadvantage during the early stages of this project; most of the administrators, however, relied on an appointed assistant director as arts coordinator who effectively handled the arts portion.

   (2) *Delegated authority and administrative support.* There was a clear distinction among the projects in the degree to which directors were free to plan activities and commit resources. In some instances directors were allowed virtually complete freedom to organize and commit human and financial resources within the terms of the grant and the fiscal policies of the district. In other instances directors were given virtually no autonomy to make decisions without higher-level approval. Again, in the opinion of the evaluation team, in those instances where the director was not free to plan and commit resources the project suffered.

   (3) *Unqualified commitment to the premise of the project.* Although the arts can serve as a vehicle for accomplishing many worthwhile outcomes within a school, the underlying premise of IMPACT was that by strengthening teachers' backgrounds in the arts, art would become a more meaningful part of the curriculum and of the lives of children. Projects which used IMPACT as a means of reorganizing the faculty or promoting greater faculty interaction necessarily found themselves compromising two objectives.

(4) *Ability to instill enthusiasm and confidence in teachers.* One of the major reasons why teachers do not incorporate the arts into their classroom activities is because they have had little or no training in the arts and because they have been repeatedly told that the art areas must be handled by specialists. Further, the arts, because they are expressive in nature, require teachers to "loosen up" and step out of their authority figure roles. This is very difficult for teachers to do unless they can be encouraged to overcome their inhibitions about the arts and made to feel secure and confident. The ability of the director and his/her resource teachers to effect this change in teachers is the key to retraining in the arts.

5. The inservice aspect of IMPACT, while varied in scope and nature according to the perceived needs of each project site, constituted a major segment of the project. The very fact that no given model for inservice was imposed on the five sites added strength to the project. It allowed for the development of several different inservice models. All inservice programs provided opportunities for teacher and other school personnel to experience not only professional growth with regard to using the arts in schools, but also to have encounters with the arts in such ways as to make the arts of much greater significance to them personally. As the arts took on a new position in the teachers' personal value systems, it became increasingly apparent that the role of the arts in their classrooms also changed. It should be mentioned, however, that in some instances resource teachers responsible for planning and conducting inservice programs themselves had little or no background to carry on such activities. As a consequence, a good deal of trial-and-error learning on the part of the resource teachers took place. This often produced anxiety on the part of teachers, because they sensed it might be a waste of their time and energy.

6. Successful arts programs require commitment on the part of those who will be expected to implement them. Arts specialists, resource teachers, and consultants cannot force arts programs into a school; arts programs must involve the total school and must be developed by all persons responsible for implementing them. As Project IMPACT progressed, it became increasingly apparent that both inservice and school programs in which classroom teachers were integrally involved in planning and implementing proved to be more successful than programs in which teachers did not actively participate in planning. There appeared to be a strong correlation between teacher involvement and the degree of commitment with which they implemented IMPACT ideas in their classroom.

7. The arts can became important in the lives of students whether taught by classroom teachers or arts specialists or both. For economic reasons one project site found it necessary to retrain classroom teachers to serve as arts resource teachers; others used arts specialists as resource teachers in the arts. The extent to which resource teachers did the actual teaching as opposed to assisting classroom teachers with advice, ideas, or materials varied considerably among the project sites. This was partially due to the organizational structure of the schools, and there is no evidence to suggest that any one organizational pattern is any better than any other. Generally, however, there was a shift to having the arts resource teachers devote an increasing proportion of their efforts to assisting classroom teachers rather than spending their time teaching students in the traditional 20 or 30 minute periods once or twice a week. Differences in apparent teacher effectiveness tended to be a function of the individual teacher's involvement and the communication system set up between arts resource teachers and classroom teachers. Where good communications and cooperation were evident, programs flourished. In those instances where the arts resource teacher simply "took over" classes without involving the classroom teacher, little teacher growth took place. In most cases, however, the elementary classroom teacher was present when the arts resource teacher presented demonstration lessons.

8. IMPACT programs tended to differ from most school arts programs in that they were based on a spirit of cooperation rather than competition. Too often an arts teacher is concerned with developing a strong program

in his particular area of specialization. Rarely do arts teachers with different areas of specialization work together to strengthen the position of all the arts in a school. In all IMPACT schools it was evident that much cooperative planning was going on, not only among the arts resource teachers, but among them and classroom teachers.

9. All project sites provided a wide variety of rich experiences in the arts for both teachers and students involved in IMPACT. The project afforded them many opportunities to experience firsthand art works and performances which would otherwise have been unavailable. In addition, it stimulated project leaders, resource teachers, and classroom teachers to seek out previously untapped community resources in the arts. As a result, both teachers and students exhibited an increased interest in and awareness of the arts.

10. The project's emphasis on new and different approaches resulted in many teachers becoming more flexible in their classrooms. Many of them reported that they had become much more "open" in their teaching approaches. Their experiences with new approaches in the arts had a carry-over into other instructional areas. Most teachers indicated that the encouragement and success they had met with in IMPACT would have a permanent effect on their teaching: they were no longer afraid to try new approaches. Such openness on the part of teachers is essential if schools are to meet the demands of contemporary curricular needs.

11. At the onset of the project many teachers and other persons involved in Project IMPACT expressed a concern regarding the possible deleterious effects that increased emphasis in the arts might have on student achievement in other academic areas. Generally, teachers at the conclusion of the project indicated a belief that IMPACT either had affected such achievement positively or not at all. Data from several project sites which was examined by the evaluation team revealed no definite changes regarding academic achievement during IMPACT years compared to the years preceding IMPACT. It was concluded that curricula with an arts orientation do not adversely affect achievement in the traditional academic areas. To the contrary, it is believed that, if long range effects were studied, they would indicate a positive effect on achievement in academic areas. Since teaching in the arts obviously does take time away from other areas, the obvious implication is either that there is more time already devoted to academic subjects than is really necessary, or that a better balance of cognitive and affective experiences has a symbiotic effect on both. Observations by teachers and parents have corroborated this viewpoint, even in the two years.

12. Another outgrowth of the project was the change it brought about in student behavior. Teachers from all projects noted that experiences in the arts provided students with opportunities to meet with success in activities that were reinforcing, thus enhancing many students' self-concept. While increased self-concept (or self-confidence or reliance, as other teachers put it) is not in the eyes of some educators a high priority objective for education in the arts, the evaluation team maintains that it is one of the most important outcomes of any educational program. The arts are to enhance life, and if students' self-esteem can be fostered through arts experiences, then the arts should have an even stronger position in the curriculum.

13. A final observation, while related to previous findings and observations, is perhaps the most revealing in regard to the effects of IMPACT on students. Teachers from four of the five project sites noted that students' attitudes toward school became more favorable as a result of IMPACT; students liked school in IMPACT schools. In an advanced report of a major study on the effects of family and schooling in America, Bane and Jencks maintain that ". . . *the primary basis for evaluating a school should be whether the students and teachers find it a satisfying place to be.*"[4] If this criterion were applied to IMPACT schools, the project would be judged as an overwhelming success.

[4] Mary Jo Bane and Christopher Jencks, "The School and Equal Opportunity," *Saturday Review of Education*, LV. No. 38 (October, 1972), 41.

Recommendations

The foregoing observations reinforce the findings that Project IMPACT was successful in fulfilling its objectives. Further evidence of the success of the project was the fact that the school districts involved have provided avenues for continuing and in some cases expanding Project IMPACT after the outside financial support had ended. A consortium was developed among the five projects to continue to share ideas and to work together in seeking outside resources. Each participating school district is contributing to the furtherance of IMPACT ideals.

Curriculum Planners/ Funding Agencies

The foregoing data and discussion provide a basis for making recommendations to readers who might be interested in fostering curriculum change, particularly with regard to curricula in the arts, but also with regard to strategies for change in other areas of the curriculum. Recommendations are directed to three groups of people: (1) curriculum planners/funding agencies, (2) school personnel, and (3) evaluators.

1. Any new curriculum model should allow sufficient lead time in planning so that all persons involved are oriented to the purposes of the program. Communication among consultants, resource teachers, classroom teachers, and administrators must be established at the outset of the program and maintained throughout if it is to be maximally effective.

2. The planning for change should be done cooperatively by those who will be involved. Particular care should be taken to see that teachers do not feel change is being forced upon them. They must feel that they are the ones bringing about changes which *they* want made.

3. Goals of curriculum change must be stated in terms which can be operationalized. Even with the realization that the developing of innovative curricula should accommodate a certain amount of trial and error, the need for change and the direction in which a new curriculum is to move should be stated in as precise a manner as possible. In this age of accountability, vague and meaningless goals and objectives can no longer be accepted.

4. Planners of change should consider carefully alternative approaches for effecting change. Factors affecting the appropriateness of certain approaches are many and complex. In particular, strategies for utilizing the various inservice models must take into account many factors, e.g., socio-cultural makeup of the community, economic resources, perceived needs of the students, a school's organization, teachers' strengths and weaknesses, etc.

5. For greatest "payoff" in terms of change, planners of new curricula would do well to focus initially on change in the affective domain. Once administrators and teachers become committed to new ideas or ways of teaching, the follow-through implementation will be accomplished with relatively little difficulty.

School Personnel

1. Expertise from outside a given school district should be utilized in effecting change; however, outside consultants should be made cognizant of the constraints within which any curriculum change must be implemented. Their expertise, guidance, instruction, etc. must be adapted to the needs of the school situation at hand; no longer should "experts" come into schools and "do their thing" without being fully aware of its relationship to the curriculum changes desired.

2. Changes in arts programs within a school should be made only after consideration of their relation to the total school curriculum. Arts teachers must broaden their views regarding the role of the arts in schools. Too often arts teachers fail to see "their" programs as a part of a total arts program and an overall curriculum of a school. It is believed that the role of the arts in the curriculum will be strengthened rather than weakened if arts teachers work to make the arts an integral part of the school curriculum.

3. Arts teachers must adapt their programs to meet new curricular designs. For example, some new curricular designs do not accommodate performance centered activities for large groups. Arts teachers must provide experiences for students working individually or in small groups and often without direct teacher supervision. The development of materials and other resources for individualizing arts experiences are the responsibility of the art teachers.

4. Arts teachers must learn to work in teams with other arts resource teachers, consultants, and classroom teachers if the arts are to play an increasingly vital role in the curriculum. Too often teachers are concerned only with working in their own specified instructional area with little regard for the interests, concerns, and ideas of teachers in other areas. An exchange of ideas and concerns is essential if the needs of students in today's complex world are to be met.

Evaluators

1. The utilization of an evaluation unit external to project sites, while advantageous in many respects, also presents some problems. For a project of national scope, the most obvious problems are those related to logistics and communications. Provisions for site visitations, exchange of materials and data, and general communications require considerably greater resources than a locally based evaluation unit would normally require. An external evaluation unit, which because of logistics and communications must provide primarily *post hoc* evaluation, also gives rise to certain anxieties on the part of some project personnel who may see the evaluation as somewhat threatening. It is the recommendation of the evaluation team that future evaluation efforts combine the advantages of both the locally based unit and an external unit. A member of the evaluation unit should be stationed at each project site, although he should still be responsible to the external unit. His role would be to expedite communications, data gathering, and feedback. In particular, he would be available to meet the day-to-day evaluation needs of the local project.

2. The role of an evaluation component should be determined at the onset of a project. To be most effective, evaluative data should be purposive, i.e., should provide data for decision making not only at the conclusion of a project but also throughout the project. It should be designed to provide data relevant to the making of all major decisions in the course of the project. If a system can be established whereby evaluative data can become the prime basis for decision making during a project, as well as at its conclusion, the entire project will be considerably strengthened. Such evaluation would require a system of immediate feedback. Immediate feedback, especially in a relatively short-term project, is essential if it is to provide a prime basis for decision making throughout a project.

3. A final recommendation regarding evaluation concerns the uniqueness of arts programs. By virtue of the diversity of goals of education in the arts, evaluation efforts must be multi-faceted. The various kinds of achievement in the arts do not lend themselves to traditional kinds of measurement. It is the belief of the evaluation team that assessment should rely much more on description of the programs and activities involved as well as teacher and student behaviors than on achievement in the arts. Consideration should be given to the individuality of the persons and activities involved, and the reader then allowed to make his own judgments regarding the effectiveness of the program. Such evaluation, therefore, requires a broad "demonstration model," one that documents the outcomes of an arts program through a variety of media: verbal, visual, and aural.